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AUTHOR Crouch, Dora; And Others
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ABSTRACT

Funded by the Council on Library Resources, this project surveyed thesauri in the fields of art and architecture to seek out existing projects and analyze their content and form. It found that no comprehensive or standardized thesaurus presently exists for art and architecture; rather individual subjects are tailored to meet the needs of a particular collection. The introduction sets forth general findings and the rationale for a general thesaurus, acknowledges the primacy of Library of Congress subject headings, and analyzes the strengths and weaknesses of that and other systems discussed. The main body presents eleven especially innovative systems: Art Index; Architectural Periodicals Index (RIBA); Artbibliographies Modern; Avery Index to Architectural Periodicals; E. Betz, "Subject Headings Used in the Library of Congress Prints and Photographs Division"; R. Chenhall, "Nomenclature for Museum Cataloging"; DARIS, "Dictionary of Materials, Medium, and Technique;" the computerized index of the "Journal of the Society of Architectural Historians"; the "Thesaurus of Iconographic Terms" of the Public Archives of Canada, Picture Division; RILA (International Repertory of the Literature of Art); and the Subject Authority File of the Photograph Archive of the Yale Center for British Art. Names of persons consulted, and word lists reviewed are included in an appendix, as is the survey questionnaire. (Author/RAA)

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REPORT TO THE

COUNCIL ON LIBRARY RESOURCES

Indexing in Art and Architecture: An investigation and analysis

June 1981

Dora Crouch
Associate Professor
School of Architecture
Rensselaer Polytechnic Institute
Troy, New York 12181

Pat Molholt
Associate Director of Libraries
Rensselaer Polytechnic Institute
Troy, New York 12181

Toni Petersen
Library Director
Bennington College
Bennington, VT 05201

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I. INTRODUCTION

Introduction

The idea for the Art and Architecture Thesaurus Project grew out of a series of informal meetings held in 1978 and 1979 with persons directing various indexing and archival projects. The meetings were originally convened by Dora Crouch, architectural historian at Rensselaer Polytechnic Institute (RPI) who was later joined by Pat Molholt, Associate Director of Libraries at RPI. The focus of the meetings was on classification schemes for architectural records; however, at the last of these meetings it was unanimously concluded that little could be done in that area without a general and comprehensive thesaurus covering the field of architecture. At that point Toni Petersen, then Executive Editor of RILA (International Repertory of the Literature of Art), joined with Crouch and Molholt thus enlarging the scope of the project to include the visual and decorative arts.

In early spring 1980 the Council on Library Resources provided the group with funding for a survey of thesauri and other subject lists in the fields of art and architecture. The purpose of the project was to seek out what lists already existed and analyze their content and format. In addition, the group investigated whether a comprehensive thesaurus of art and architecture was being planned.

The Council on Library Resources awarded the group a grant of $10,000 in March, 1980. Our first activity was to publicize the project through newsletters, journals, etc., encouraging individuals to contact us with information on thesauri and other relevant word lists. In addition, we aggressively made contacts within our separate professions, art history, architectural history, and librarianship. Approximately one hundred persons were contacted including librarians, archivists, preservationists, architects, art historians, museum curators, indexers, lexicographers, computer experts, and curators of visual collections. We interviewed those engaged currently in art indexing projects, and acquired a large number of subject lists and thesauri in art and architecture. Without exception, we received the cooperation and support of those with whom we consulted. (See Appendix A, List of persons contacted). For the most part, the interviews were conducted face-to-face during conferences and other meetings, or during travel arranged for the purpose. We devised a questionnaire, and used it to guide the discussions. (See Appendix B, Questionnaire).

Our general conclusion from this survey is that, at this time, no comprehensive

and standardized vocabulary (thesaurus) in art and architecture exists, nor is anyone working to produce one. Rather, each existing project is tailored to the specific needs of a particular indexing project or visual collection. Given the meager amounts of funding available, and the pressing need the individual projects are answering, this is exactly what one would expect. However, some eleven projects seemed to us to be innovative in various ways and are of importance to the larger community. A brief analysis of each constitutes the body of this report. (See Appendix C, Additional Term Lists Reviewed).

The problem of subject indexing in art and architecture

Subject indexing in art and architecture follows traditional lines, with activity centered in several periodical indexes and abstracting and indexing services. In addition, curators of visual art collections (pictures, photographs, slides), preservationists, archivists, and museum registrars index their unique collections. While some index their data manually, a great majority have partly or wholly computerized their indexes. This factor has focused attention on the disarray among the various indexing systems employed, and on their resultant incompatibility.

The great linch-pin of commonality between indexing systems, at least those produced in America, is Library of Congress Subject Headings (LCSH), now in its ninth edition. Its use, however, is marked by inconsistency. Although most indexing projects in art depend upon LC's established subject headings, all the projects have had to enhance their lists with headings not found in LCSH. Furthermore, indexers routinely change LC headings as necessary to make more sense to their own practical needs and unique circumstances.

Art librarians, however, generally take an entirely different attitude toward LCSH especially as their cataloging becomes more and more dependent on computer-based bibliographic networks. Idiosyncratic systems employed in individual libraries are becoming less and less viable. In this one area of art subject indexing there is indeed consistency, but it is mechanically imposed on librarians by the computerization of their cataloging data. Although art librarians for years expressed dissatisfaction with the art headings in LCSH, there is no practical way for them to make changes or add headings without economic and network repercussions; computerized cataloging through bibliographic networks is only viable if the disseminated cataloging data are strictly adhered to.

The situation has caused a gap between librarians cataloging routine art and architecture material through bibliographic networks and others engaged in the variety of more specialized indexing activities mentioned above. Furthermore, as individual computerized projects in art organizations proliferate, each more or less with its own set of subject terms, formats, and modes of access, the move toward linking and merging databases is causing problems to emerge. Aside from the waste of time and money for those who must maintain individual authority files, and research proper entries, the biggest loss is the time of the researcher who must make his way through the different vocabularies. He must master a new vocabulary - and with it a new procedure - for each collection.

If access to bibliographic information is poor, it is worse in visual collections, whether photographs and slides or the actual objects of museum collections. These two areas have been stepchildren in the movement to analyze and record data in the field of art, often existing in a limbo between the well-organized museum library and the registrars' or curators' files. As computerized projects have sprung up in institution after institution, with the aim of recording and accessing data about their collections, the lack of a standard vocabulary to name and describe objects has been universally felt. Time is wasted as individuals embark on the difficult task of devising subject lists for their own institution. There seems to be great interest now in working out a common, standard language. There are promises of more cooperation between indexers of different projects.

The Role of the Art and Architecture Thesaurus

The AAT project is intended to create a hierarchically arranged art and architecture thesaurus simplifying access to bibliographic and visual collections in the arts. We plan to incorporate all relevant terms from LCSH into the AAT, thereby increasing the likelihood of acceptance of the AAT by those who currently use LC subject headings. Although it is recognized that LCSH is inadequate, it cannot be ignored. Further, it is hoped that by using LCSH as the basis for the terms chosen and enlisting the cooperation of art librarians and subject indexers at LC, the thesaurus can play a role for art similar to that MESH plays for medicine. Our ultimate goal is acceptance by LC of the AAT as an enhancement of its art headings list.

The CLR study reported here has proven to be of importance in several ways, beyond the original aim of surveying the field. The printed lists and computer tapes of the subject lists we have acquired for examination and analysis form a pertinent body of data which, when merged with the art and architecture terms being extracted from LCSH, will enable us to compare these art subject indexes in a most direct way. With the aid of the computer, we will have an unprecedented opportunity to coordinate the subject work already done and go on to the next step: the construction of a comprehensive art and architecture thesaurus. Finally, the CLR grant has allowed us the opportunity to meet with the persons engaged in producing art subject lists, thus setting the stage for their cooperation in coordinating efforts toward adoption of the AAT as a standard indexing vocabulary.

With the help of the CLR grant and of funds from the National Endowment for the Humanities, we have presented papers about a computerized thesaurus for art and architecture at the ARLIS/NA conferences in New Orleans in 1980 and San Francisco in 1981, the Midwest College Art Association in 1980, College Art Association in San Francisco in 1981, 5th International Conference on Computers and the Humanities, and the International Conference of Architectural Museums in 1981. Everywhere we have met with enthusiastic response. These planning grants have allowed for a careful appraisal of the field and for laying the groundwork among many constituencies for support and eventual adoption of the thesaurus. The College Art Association of America, the Society of Architectural Historians and ARLIS/NA (Art Libraries Society of North America), and the International Conference of Architectural Museums, have all officially endorsed the idea of and the need for the thesaurus.

The State of Art Subject Indexing: Analysis of Current Systems

At this stage the principal task was to ascertain how successful the existing term lists were in providing a comprehensive, standardized vocabulary for art and architecture. It was not the object of this study to make judgments about the contents of the lists acquired except to note the level of coverage they represented. A more critical evaluation remains the task of those who will construct the AAT.

It is clear that the alphabetic syndetic structure followed by LCSH, and replicated by most of the indexes studied, has severe disadvantages. Lack of consistency is

one. If terms are developed haphazardly as data is encountered, "see" and "see also" references may not always be structured in the same way for related headings. In LCSH for instance, "see also's" under architecture include both abbeys and church architecture, yet although farm buildings is listed, barns is not. There are many other such examples of how difficult it is to maintain a coherent system within the syndetic structure.

Another disadvantage is the fact that "see also's" are listed alphabetically under main headings; thus under porcelain and pottery the researcher must wade through a lengthy list of over 100 terms dealing with this subject but with no idea of how they relate conceptually to one another.

The worse feature of the alphabetical list is that only if you know the word you are looking for can you find it, except by chance. The "see" reference system is intended to guide the researcher to the proper term, but often the composer of the subject index has not bothered to list all possible variants.

With most indexes already or soon to be computerized, it is most important to have a rationally constructed guide to the vocabulary for quick and accurate retrieval. For this the researcher needs a classified (i.e. hierarchical), as well as alphabetical, system by which to search the database. Of the lists we have examined, only the Public Archives of Canada Thesauri and the Journal of the Society of Architectural Historians index attempt this structure, but both are limited because of the general nature of the terms chosen; although they present a model, their work must be expanded and augmented.

The other major lists studied, Art Index, RILA, and the Avery Index, are all based on LCSH and share the disavantages of the syndetic structure outlined above. However, their comprehensiveness and specificity provide a large base of terms from which to draw. The fact that they all use LCSH forms a powerful defense toward the position maintaining the pre-eminence of LCSH as the ultimate base on which to build AAT terms.

It is clear that the next step for the AAT project, in which all these lists are entered and merged with those from LCSH, will, in the end, provide the only

rational data from which we can evaluate the permanent value of LCSH headings. By including LCSH terms as AAT candidate terms and placing them before those experts who will be advising us, we should arrive at a consensus as to their long-term relevancy for the fields of art and architecture.

II. INDEXES AND THESAURI IN ART AND ARCHITECTURE

ART INDEX: A cumulative author and subject index to a selected list of fine arts periodicals and museum bulletins.
V.1-, Jan. 1929, New York, Wilson, 1930-
Editor: Ruta Vanderheide

Appears quarterly with an annual cumulation plus three year cumulations. Indexes over 150 periodicals in archaeology, architecture, crafts, ceramics, decoration, landscape architecture, painting, photography, sculpture and urban design. This is the oldest continuing English-language index to art periodicals, and the one in most common use across a wide variety of libraries. Its journal list is small compared with those of the newer art indexing services, but the major journals are covered and useful features like the indexing of illustrations are included.

Subjects used in Art Index resemble LCSH closely. In the past they were limited to LCSH headings but in recent years new headings have been added when needed. Constructed by indexer-librarians, the subject authority file is now on cards and contains the type of "see" and "see also" cross references used by LCSH. The list is alphabetical and because of the length of time Art Index has been in existence is probably the most comprehensive of those examined, although it lacks the specificity of RILA's subject indexing.

Relevance for the AAT

The H. W. Wilson Company has recently announced plans to computerize all of its indexes for online retrieval purposes. Computerization will provide a better opportunity for us to evaluate the subject list. It also provides an excellent opportunity to coordinate its subject list with those of others now online or making plans in that direction, like RILA, Art Bibliographies Modern and the Avery Index.

Art Index subject terms will provide an important base in the coordination of terms in common usage among the major indexing services.

(A separate subject list is not available. The terms only exist for public use within the context of the index itself. See the following example of a page from the printed issue.)

INDIC
See the following headings divided by Indic
Art
Bronzes
Jewelry
Music
Painting

INDONESIA
See also
Architecture—Indonesia
Funeral rites and ceremonies—Indonesia

INDONESIAN
See the following headings divided by Indonesian
Art
Decoration and ornament
Textiles

INDO-PORTUGUESE architecture. See Architecture. Indo-Portuguese

INDRA
Kushān Indra and some related sculptures. bibl f il Orient Art ns 25 no2:212-26 Summ '79; Discussion. ns 26 no 1:129-30 Spr '80

INDUSTRIA (ancient city)
Ceramiche romane da Industria. G. Bacci Spigo. bibl f il Boll Arte 64:71-82 Ap/Je '79
Industria: campagne di scavo 1974-77: rapporto preliminare. A. Ceresa Mori. bibl il plans Boll Arte 64:61-70 Ap/Je '79

INDUSTRIAL archaeology
Splendidi ruderi industriali in Meridiona. il Casabella 43:2 D '79

INDUSTRIAL buildings
See also
Incinerators
Industrial parks
Mills

History
See also
Industrial archaeology

Remodeling
Use of redundant buildings for small enterprises. Arch J 172:817-20 O 22 '80

Great Britain
Advance industrial units at Winwick Quay, Warrington. RIBA J [14] Ag '80
English winners: Winwick Quay and BMW. P. McGuire. il(pt col) plan diags Progres Arch 61:64-9 Ag '80
Selby: a model for the coalfield of the future. K. Stansfield. il map plans Arch J 172:493-4 S 10 '80
Technical Park, Greenford, Middlesex. C. Woodward. il(pt col) plans diags Archit R 168:104-15 Ag '80

INDUSTRIAL design
See also
Corporations—Industrial design departments
Human engineering
International Council of Societies of Industrial Design

Exhibitions
See also
Milan—Triennale
Hanover Fair '80. R. Hollerith. il Ind Des 27:24-7 Jl/Ag '80
Industrial design exhibitions. See issues of Domus

Germany
See also
Deutscher Werkbund

Japan
Special feature: Masayuki Kurokawa. il por(p9) plans diags JA 55:40-63 Ag '80
Contents: Soft machines: GOM series/rubber chair/COBRA junior/floating canopy/floating harbor/adjustable table lamp/floor lamp. Folding: cupola-12/collapsible desk/folding antenna/tilted box. Assembling: system cube-prototype/Ginza Kunoya/project for a human settlement design in Manila/PANDORA 99/multimodule/T-joint aluminum chair/T-joint system/monopole system/TANAS

INDUSTRIAL design firms and groups
See also
E N F I. Groupe. des & ind des

INDUSTRIAL design for the handicapped. See Handicapped. Design for the

INDUSTRIAL districts

Conservation and restoration
Les Forges du Saint-Maurice, Trois-Rivieres, Quebec, Canada. M. G. Villemure. il plans Museum (Unesco) 32 no 1-2:33-41 '80
Has success spoiled SoHo? R. B. Gratz and P. Freiberg. col il(with cov) Hist Pres 12:8-15 S/O '80

INDUSTRIAL materials. See Materials

INDUSTRIAL parks
Gillingham Industrial Park, phase II. B. Taggart. il plans tabs diags Arch J 172:595-607 S 24 '80

INDUSTRY
See also subhead Industries and resources under the following headings
Sweden
United States
Wales

INDUSTRY in art

Exhibitions
American realism and the industrial age: Cleveland Museum of Art. il Connoisseur 205:243 D '80

INFORMATION Film Producers of America

Congresses, conventions, etc.
Report from the IFPA conference. B. Fisher. il Am Cinema 61:1142-3+ N '80

INFORMATION services
Museum Documentation Association. D. A. Roberts and others. bibl f il Mus J 80:81-6 S '80

INFRARED photography. See Photography, Infrared

INGHAM, Charles Cromwell

Reproductions
Portrait of Mrs Laman [sic] Reed (ca 1836)
Du no 9:36 '80

INGHAM, Mary
Life after college. il(pt col) pors Crafts no46: 30-6 S/O '80

INGOUF, Francois Robert

Reproductions
Le soldat en semestre (engr after S. Freudeberg, 1777)
Burl Mag 122:734 N '80

INGRES, Jean Auguste Dominique
Cabinet des Dessins, Musée du Louvre, Pavillon de Flore, Paris: exposition. J. F. Méjanès. R du Louvre 30 no4:278-9 '80
il.: Portrait de Paganini; Etude pour le baigneur; Vue du Forum romain

Reproductions
Female nude (drwg, 1834)
Cleve Mus Bull 67:245 O '80
Grand odalisque (1814)
Cleve Mus Bull 67:266 O '80
Hon Frederick Sylvester North Douglas (drwg, 1815)
Apollo ns 112:305 N '80
Lady Glenbervie (drwg, 1816)
Apollo ns 112:305 N '80
Napoleon im Krönungsornat (1806)
Wallraf-Richartz Jahr 39:26 '77

INHERITANCE and succession
See also
Estates (law)

INLAY
Inlay techniques used in netsuke. F. Yano. il Arts Asia 10:155 S/O '80

INMAN, Henry

Reproductions
James H. Hackett as Rip Van Winkle (ca 1832)
Antiques 118:999 N '80 (col)
Rydal Water (1844)
Antiques 118:998 N '80 (col)

INNER cities
Boost for the planners. T. Stevens. il tab RIBA J [7] S '80

INNESS, George, 1825-1894

Reproductions
Greensward Durham (1866)
Antiques 118:990 N '80
North Conway, White Mountains, N.H. (White Horse Ledge) (1875)
Antiques 118:906 N '80 (col)
Summer Montclair (1877)
Antiques 118:572 O '80 (col)

INQUISITION
Les estampes hétérodoxes en Espagne au XVIII[e] et au début du XIX[e] siècle. J. Carrete Parronda. bibl ? il Gaz Beaux Arts ser6 v96:169-82 N '80

INSANITY and art. See Art and mental illness

INSCRIPTIONS
See also
Cuneiform inscriptions
Epitaphs

INSCRIPTIONS, Cuneiform. See Cuneiform inscriptions

INSCRIPTIONS, Greek
Ausgrabungen im Heraion von Samos 1979. H. Kyrieleis. bibl f il plans AA no1:336-50 '80
Greek inscriptions from the Athenian Agora. M. B. Walbank. bibl f il Hesperia 49:251-7 Jl/S '80
Law in the city Eleusinion concerning the Mysteries. K. Clinton. bibl f il Hesperia 49:258-88 Jl/S '80

Architectural Periodicals Index

Sir Banister Fletcher Library, Royal Institute of British Architects
London, V.1-, 1972-,
Editor: Jan Floris van der Wateren

Quarterly; the fourth issue is an annual cumulation. This service has existed since 1933, first as part of the RIBA Journal, then issued separately as the RIBA Library Bulletin. This current version dates from 1972. From 1972-1977 the index was composed by photographing the cards in the RIBA Library's file. Since 1978 a computerized method of indexing has been employed. Plans for joining an online retrieval service are being considered.

Each issue contains an alphabetically arranged subject index of terms used in that issue. Headings are chosen from the British Architectural Library's list of periodical subject headings. The index states "commercial constraints prevent the inclusion of cross references in the API".

The complete subject list provided for our examination is quite different, however, containing useful scope notes and "use" and "see also" cross references. This list is computerized and is intended to be used as a thesaurus when the index is available online.

Relevance for the AAT

The major benefits of this list are its level of specificity and the view it gives of the British use of architectural terms, which in some instances varies widely from American usage. Highly specific terms are used; for instance, blinds - sun; boardrooms. Because of the differing meanings given to these words, however, they will have to be used by the AAT with great care. It will be interesting to merge this list with American subjects, allowing for a real comparison in very specific instances between American and British usage.

Housing: convertible

Housing: interior design: flexible

Adaptation

use

Alterations & additions to buildings

Conversion of buildings

Additions to buildings

use

Alterations & additions to buildings

use as standard subdivision

Alterations & additions

Adherents

use

Bonding

Glue

Adhesives: timber construction

use

Bonding: timber

Adhocism

Subject heading used since 1213

Adjoining properties: shoring & underpinning

use

Shoring & underpinning: adjoining properties

Administration

use

Architectural practice

use as standard subdivision

Management

Administration: housing

use

Housing: management

Administrative buildings

use

Office buildings

Societies' buildings

Town halls: municipal buildings

Administrative buildings: airports

use

Airports

Administrative offices: hospitals

use

Hospitals: administrative offices

Adobe

use

Earth construction: adobe

Adobe: earth construction

use

Earth construction: adobe

Adobe: houses

use

Houses: adobe

Adult education centres

use

Educational centres

Adult education colleges

use

Colleges: further education

Adventist churches

Artbibliographies Modern

American Bibliographical Center - CLIO Press
Santa Barbara, V.1- , 1969-

ABM is an abstracting and indexing service which aims to cover comprehensively publications in the areas of 19th and 20th century art. This is the only abstracting and indexing service available on any large commercial online retrieval service; since 1977 it has been accessible through Lockheed's DIALOG. It is also, along with Art Index, the only indexing service for art which is a commercial enterprise. As such, these both suffer from the restrictions of the market place. Editorial decisions are based on financial considerations. We have included both these indexes in this report because of the heavy use made of them by art researchers. In Artbibliographies Modern's case, the fact that it is part of the DIALOG System gives its list of subject terms an importance it might not otherwise warrant.

The list of subjects is small - about 300 terms are employed. There are no cross references. The list changes slightly from printed issue to issue, reflecting terms used in the issue. The subject categories tend to be general rather than specific, ABM relying on free text searching on the part of DIALOG users to reach the more specific terms embedded in titles and abstracts. The subjects used are chosen by the British editorial staff and are not based on LCSH.

Relevance for the AAT

This list has very little relevance except for the fact that it is used for online searching. It is too small to be of use except perhaps as a check against possible differences between American and British word usage. ABM would stand to gain a great deal from the AAT if we provided a basic subject list for its indexing and subsequent online searching.

Classification Headings

The following list contains all the subject classification headings used in this issue save for personal names and the names of artists' groups. *Those headings which are subdivided are indicated with an asterisk and the main subdivisions other than centuries and countries are indicated where they occur.

Abstract Art
Abstract Expressionism
Academic Art
Academies
Air Art
Architecture*
: Architectural Drawing
: Ecclesiastical
: Industrial
: Military
: Ornamental Details
: Theatre
: Theory
Art*
: Criticism and Connoisseurship
: Ethnic and Tribal
: Inter-Cultural Influences
Art and Drugs
Art and Feminism
Art and Geometry
Art and Industry
Art and Language
Art and Light
Art and Literature
Art and Mathematics
Art and Medicine
Art and Metaphysics
Art and Movement
Art and Music
Art and Mysticism
Art and Nature
Art and Occultism
Art and Philosophy
Art and Photography
Art and Politics
Art and Psychoanalysis
Art and Psychology
Art and Psychotherapy
Art and Religion
Art and Science
Art and Society
Art and Sound
Art and Space
Art and Sport
Art and Technology
Art and Time
Art Associations
Art Deco
Artists' Books
Art Legislation
Art Market
Art Nouveau
Art Performances
Art Publications
Arts and Crafts Movement
Art Thefts
Art Theory
Automatism
Barbizon School, The
Basketwork
Bauhaus, The
Bibliography
Biedermeier
Black Art
Bloomsbury Group
Body Art
Book, Art of the
Bruecke, Die
Camden Town Group
Carpets and Rugs
Cartoons and Caricatures
Censorship
Ceramics*
: Theory
Children's Art
Clocks and Watches
COBRA
Coins and Medals
Collecting and Collectors*
Colonial Revival
Colour
Comic Strips
Computer Art
Conceptual Art
Constructivism
Copies, Replicas and Versions
Costume*
: Details and Accessories
: Ecclesiastical
: Military
: Theatrical
: Theory
Cowboy Art
Crafts
Cubism
Dada
Dance, Art of the
Design*
: Theory
De Stijl
Drawing*
: Architectural Drawing
: Theory
Earth Art
Education*
: Theory
Egocentric Art
Enamels
Environmental Art
Erotic Art
Exhibitions: International
Expressionism
Fakes and Forgeries
Fantasy in Art
Fauvism
Figurative Art
Film Art
Folk Art*
: Theory
Furniture*
Futurism
Gardens and Garden Architecture
Glass*
Goldsmiths' Work
Gothic Revival
Graphic Design*
: Theory
Happenings
Historicism
History Painting
Holography
Hudson River School
Iconography*
: Themes
Icons
Illustration
Impressionism
Interior Design*
Islamic Art
Jewellery
Jewish Art
Kinetic Art
Kitsch
Lacquer
Land Art
Landscape Painting
Leatherwork
Lettering and Calligraphy
Librarianship
Light Art
Mail Art
Marine Painting
Materials and Techniques
Metalwork
Metaphysical Art
Miniature Painting
Minimal Art
Mir Iskusstva
Mobiles
Monumental Art
Mosaics
Mural Art
Museums and Galleries*
: Theory
Musical Instruments
Nabis
Naive Art
Narrative Art
Nazarenes, The
Needlework Arts
Neo-Classicism
Neo-Primitivism
Netsuke
Neue Sachlichkeit
Objects: Made, Arranged, Found
Optics
Orientalism
Ornament
Packaging
Painting*
: Theory
Patronage of Art
Perception
Perspective
Photography*
: Criticism and Connoisseurship
: Theory
Photomontage
Photo-Realism
Pop Art
Portraits
Posters*
Post-Impressionism
Prairie School, The
Pre-Raphaelitism
Printing
Prints*
Psychiatric Art
Psychotic Art
Realism
Regionalism
Religious Art
Romanticism
Sculpture*
: Theory
Silhouettes
Silversmiths' Work
Socialist Realism
Sociological Art
Soft Art
Stained, Painted and Engraved Glass
Still Life Painting
Story Art
Street Art
Structuralism
Suprematism
Surrealism
Symbolism
Symbology
Tachisme
Tapestry
Textiles*
Theatre, Art of the
Topographical Prints
Town and Country Planning*
: Theory
Townscape Painting
Toys
Trompe l'Oeil
Typography
Verism
Video Art
War Art
Watercolour Painting*
Weapons
Werkbund, Der
Woodwork
Xerox Colour Prints

Avery Index to Architectural Periodicals

Boston, G. K. Hall, 1973-79, 2d ed., rev. and enl.
15 vols. and 3 supplements
Editor: William O'Malley

A photographic copy of a unique card index in the Avery Library, this author and subject index, begun in 1934, analyzes all of the major architectural periodicals and architectural subjects in a selected list of general art periodicals located in the Avery Library. The subjects include architectural aspects of archaeology, interior design, decorative arts, housing, city planning, and landscape architecture.

This index, always highly regarded among architectural librarians but previously limited mainly to researchers in large academic or museum libraries which could afford the expensive printed index, has achieved new importance since its availability online via SPIRES to RLIN members. It is the second art index to go online and as yet has not provided its users with a thesaurus, although a computer file of all subjects used, with cross references and including personal and place names, is available for the use of the editorial staff. This file will soon be available to users and will allow for interactive searching of subject terms. A thesaurus is a pressing need for this project. Unlike ABM, there are no abstracts given and so ABM's reliance on free text searching is not possible for users of the Avery Index.

Most headings in the Avery Index are derived from LCSH, with the same cross reference system; thus familiarity with LCSH will aid the researcher in accessing material. It shares with LCSH the problems of the alphabetic syndetic structure. The list examined contained slightly over 400 subjects, and reflects only those terms input into SPIRES over the last two or three years. New terms are constantly being added in much the same fashion as with the other American indexing services: LCSH is consulted first and is used whenever possible. Terms not found are researched and chosen by the editorial staff.

Relevance for the AAT

This is one of the most important lists consulted because of its comprehensiveness in its field, its reliance on LCSH and the fact that it is the most developed of all those examined to be used interactively on computer. Since its librarian-editoral staff has considered and discarded those LCSH headings it considers unsuitable, it will provide important comparison with LCSH in attempts to decide how faithful to the latter the AAT should be.

CROSS REFERENCE EDIT LIST

Apses (Architecture)

Apses (Architecture) - Early Christian

Apses (Architecture) - Gothic

Aquariums

Aqueducts
See also: Canal aqueducts

Aqueducts - Roman

Arabesques

Arata, Giulio Ulisse, 1883-1962

Aratta Collaborative

Arcades
See also: Shopping centers
Shopping malls

Archer, Thomas, 1668 or 9-1743

Arches

Arches - Memorial

Arches - Triumphal

Arches - Triumphal - Roman

Archigroup

Archiplan

Archiplus

Archisystems International

Architects

Architects - Addresses, essays, lectures

Architects - Bibliography

Architects - Directories

The Architects Collaborative

Architects Design Partnership

Architects' Co-Partnership

Architects' Copartnership Daiichi Kobo

Betz, Elizabeth W., Subject headings used in the Library of Congress Prints and Photographs Division. 1980

Alphabetical list (65,000 entries) of established headings used to describe the collections in this Division of LC. Contains basic "see" and "see also" headings. Uses LCSH as its basis, generally accepting the term if found. Other terms are added as needed. No hierarchy.

Relevance for the AAT

Almost exactly analogous to LCSH, but in isolating those entries useful to the curator of a visual collection, may contain art and architecture subject terms which should be compared against those developed for the AAT. However, this list's relevance is mainly for those concerned with visual collections.

ACTORS AND ACTRESSES (cont.)
x OCCUPATIONS—Actors
OCCUPATIONS—Actresses
xx THEATER
Example under heading WOMEN—EMPLOYMENT

Actresses see ACTORS AND ACTRESSES

Adages see PROVERBS

ADAM AND EVE (CARTOON THEME)—[year]
xxRELIGION—CARTOONS

ADOBE BUILDINGS—[country/state]—[city]—[year]
Note: Put entry under specific location in Geographical Index as well.
sa INDIANS OF NORTH AMERICA—DWELLINGS
x Buildings, Adobe

ADULT EDUCATION—[year]
x Adults, Education of
Education of adults
xx EDUCATION
SCHOOL CLASSROOMS

Adults, Education of see ADULT EDUCATION

ADVERTISEMENTS
Note: Use with subdivisions only.
sa ADVERTISING
BROADSIDES
INDIANS USED IN ADVERTISING
LABELS
WOMEN USED IN ADVERTISING
xx BUSINESS ESTABLISHMENTS AND STORES
INDUSTRY
LABELS

—AUTOMOBILES—[year]
x AUTOMOBILES—Advertisements
xx INDUSTRY—AUTOMOBILES

—BEER AND BREWERIES—[year]
xx ADVERTISEMENTS—BEVERAGES
INDUSTRY—BEER

—BEVERAGES—[year]
sa subdivisions BEER AND BREWERIES; COFFEE; MINERAL WATERS; TEA AND TEA-MAKING PARAPHERNALIA; and WINE under heading ADVERTISEMENTS
xx FOOD

—BICYCLES—[year]
xx BICYCLES AND TRICYCLES

Chenhall, Robert G., Nomenclature for Museum Cataloging: A System for Classifying Man-Made Objects.

Nashville: American Association for State and Local History, 1978

The impetus for the development of Chenhall's lexicon (as he calls it - rather than thesaurus) was the idea that such a lexicon of man-made objects was an indispensable adjunct to the computerized programs in museums. The programs exist to register and catalog works held, and as all museum workers have found out by now, the stumbling block to subsequent retrieval is the quality of the data. Chenhall's list is "a structured system for the naming of man-made objects...This system is organized, internally consistent, and hierarchical." Its purpose is to provide the proper terminology for the inputting of quality data identifying museum objects. The technology to be used may be either manual or computerized; however, a functioning computer program has been developed in parallel with the nomenclature. The project was funded by the National Endowment for the Arts and the Strong Museum in Rochester.

Chenhall calls his lexicon-thesaurus a system because it is expandable as well as internally consistent, providing an authoritative name list of man-made objects which can be added to as needed. The Nomenclature is divided into 11 controlled categories which correspond to the function objects were created to fulfill, such as structures, art objects, and transportation artifacts. Under these broad categories are sub-categories such as, in the case of structures: building, building fragment, site feature. The actual subject terms, which is the open-ended section of the Nomenclature, are then arranged alphabetically under the sub-categories, with "use" see references and a minimal number of related term references. 4000 subjects are named. There is an alphabetical list in addition to the hierarchical structure, with cross references to the classification term within which that name is listed in the hierarchical section.

Chenhall lists the authorities and references used to establish names of objects: Webster's Third New International Dictionary, The American Heritage Dictionary, Encyclopedia Britannica, Sears and Montgomery Ward catalogs, etc. Conspicuously absent from the list is LCSH and the many excellent specialized dictionaries

for the decorative arts.

Relevance for the AAT

Since this list attempts to cover all objects collected by all types of museums, its sections on architecture and on art objects are sparse. However, it may be of great use in building the decorative arts section of the AAT. Because neither LCSH or the recognized decorative arts dictionaries were used, it will be necessary to compare Chenhall's terms carefully with those found in these other sources and to arrive at a judgment as to their pertinency. An especially useful feature of the Nomenclature is the greater level of specificity in some areas which the AAT may choose to abbreviate. For instance, 25 different kinds of spoons are named by Chenhall; the AAT may stop at the term spoons and refer users to Chenhall in those cases where an expansion of the term is required.

FURNITURE (cont.)

Couch, Painting
use LOUNGE
CRADLE
CRADLE/ROCKER
Credenza
use SIDEBOARD
CRIB
CUPBOARD
rt CABINET
CUPBOARD, CORNER
CUPBOARD, HANGING
CUPBOARD, PRESS
Davenport
use SOFA
DAYBED
rt LOUNGE
DESK
DESK, CAMPAIGN
DESK, DROP-FRONT
rt SECRETARY
DESK, QUARTER-CYLINDER
DESK, ROLLTOP
DESK, SLANT-TOP
DESK, TAMBOUR
DINING SUITE
Divan
use SOFA, SETTEE or LOVE SEAT
Dresser
use CHEST OF DRAWERS
DRESSING CASE
rt TABLE, DRESSING; CHEST OF DRAWERS
Dressing glass
use MIRROR, CHEVAL
Dressing table
use TABLE, DRESSING
Dumbwaiter
use TABLE, TIER
EASEL
ETAGERE
rt WHATNOT
FENDER
Fireguard
use FENDER
FOOTSTOOL
rt OTTOMAN; HASSOCK
GLIDER
HALLSTAND
rt COAT-TREE
Hall-tree
use COAT-TREE
HASSOCK
rt OTTOMAN; FOOTSTOOL

SPINET.....MUSICAL T&E, STRINGED
SPINNERET.....TEXTILEWORKING T&E
SPINNING FRAME.....TEXTILEWORKING T&E
note use only for general category or if specific type is unknown: e.g., THROSTLE FRAME, CAP FRAME, RING FRAME
SPINNING JACK.....TEXTILEWORKING T&E
SPINNING JENNY.....TEXTILEWORKING T&E
SPINNING LINE.....MINING T&E
SPINNING MULE.....TEXTILEWORKING T&E
SPINNING WHEEL.....TEXTILEWORKING T&E
note may be further subdivided to indicate specific type: e.g., SPINNING WHEEL, FLAX; -, WOOL
SPINTHARISCOPE.....CHEMICAL T&E
SPIRAL WORM.....MINING T&E
SPIRE.....BUILDING FRAGMENT
SPIROGRAPH.....DRAFTING T&E
SPIROGRAPH.....MEDICAL & PSYCHOLOGICAL T&E
SPIROMETER.....MEDICAL & PSYCHOLOGICAL T&E
SPITTOON.....HOUSEHOLD ACCESSORY
SPLICER, FILM.....PHOTOGRAPHIC T&E
SPLINT.....LIGHTING DEVICE
SPLINT, JAW.....MEDICAL & PSYCHOLOGICAL T&E
SPLINT, THOMAS.....MEDICAL & PSYCHOLOGICAL T&E
SPLINT SET, ARCHWIRE.....MEDICAL & PSYCHOLOGICAL T&E
SPLITTER, SAMPLE.....MINING T&E
SPLITTING MACHINE.....LEATHERWORKING T&E
SPLITTING MACHINE, HORNWORKER'S.....UNCLASSIFIED T&E, SPECIAL
SPOKESHAVE.....WOODWORKING T&E
rt DRAWKNIFE; DRAWSHAVE
SPONTOON.....ARMAMENT T&E, EDGED
SPOOL.....TEXTILEWORKING T&E
SPOOLER.....TEXTILEWORKING T&E
SPOON.....FOOD SERVICE T&E
SPOON.....MINING T&E
SPOON, BABY.....FOOD SERVICE T&E
SPOON, BASTING.....FOOD PROCESSING T&E
SPOON, BERRY.....FOOD SERVICE T&E
SPOON, BLACKSMITH'S.....METALWORKING T&E
SPOON, BONBON.....FOOD SERVICE T&E
SPOON, CADDY.....FOOD PROCESSING T&E
SPOON, CHILD'S.....FOOD SERVICE T&E
SPOON, CLARET.....FOOD SERVICE T&E
SPOON, DEMITASSE.....FOOD SERVICE T&E
SPOON, DESSERT.....FOOD SERVICE T&E
SPOON, FRUIT.....FOOD SERVICE T&E
SPOON, GRAPEFRUIT.....FOOD SERVICE T&E
SPOON, MEASURING.....FOOD PROCESSING T&E
SPOON, MUD.....MASONRY T&E
SPOON, MUSTARD.....FOOD SERVICE T&E

DARIS (Detroit Art Registration and Information System)
Dictionary of materials, medium and technique

This is an N.E.A. funded project at the Detroit Institute of Arts under the general direction of Susan Weinberg, registrar. Judy Schulman is the director of the DARIS project and the compiler of the dictionary.

The purpose of DARIS is to provide an online catalogue of the objects in the Detroit Institute of Arts. The Institute found that it had lost control of the collection and decided to try to use their computer to inventory and record the ca. 60,000 objects in the museum. 85 elements were developed by the registrar to categorize the data encountered. There is no category for subject, although medium, technique, and material are noted, as well as function, which names the type of object.

Ancillary parts of the DARIS project included a user and data input manual and a proposed thesaurus of terms to be used in the categories mentioned above. In fact, problems of definition of terms became a stumbling block to the construction of a standard thesaurus, and the directors decided instead to compile a lexicon or dictionary of all terms encountered in the descriptions of objects, with accompanying definitions. The dictionary is arranged by broad category; such as carving, stone or painting, and under these categories is an alphabetical array of terms relating to that category. For instance, under painting is acrylic emulsion with its definition: "suspension of acrylic in liquid which is immiscible, used as a paint binder, milky or opaque when wet, transparent when dry".

The Library of Congress Subject Headings list was not used as a source of terms for the dictionary; the Random House Dictionary was the major source for definitions. The terms were taken from the original set of inventory cards from the registrar's office and from discussions with curators. There is as yet no alphabetical list of the categories or the terms within them; one must know the categories and where they are in order to find individual terms. There are no cross references. There are ca. 2000 terms in all.

Relevance for the AAT

There is much to be gained from continued discussion with the directors of DARIS concerning their difficulties in constructing an actual thesaurus, one of their original goals. Not only were they hampered in the manual construction, but they found that computer manipulation of their terms in a hierarchical way did not work for them, mainly because so many terms meant two or more different things and therefore could not be arranged easily. This failure could be due to the fact that the thesaurus was not the major focus of the project but an ancillary tool, and so did not receive enough attention. Since the terms chosen are specific for objects in the Detroit collection, and were not checked against any standard library guide like LCSH, it is questionable how relevant they will be for the AAT. Certainly the definitions will be useful in helping us to see the differences between terms. Their computer methodology relates object, bibliography, and visual replica and we hope to draw on this work.

and free from liability to rust. A quantity of gold coins. a monetary standard basec on this metal.

nickel: A hard, silvery-white, ductile and malleable metallic element allied to iron and cobalt, not readily oxidized. Used chiefly in alloys.

quartz: One of the commonest minerals silicon dioxide, having many varieties which differ in color, luster and occurring either in masses or in crystals and rock crystal, amethyst, citrine. The chief consituent of sand and sandstone, and an important constituent of many other rocks.

silver: a white, ductile, metallic element used for making coins, ornaments, etc. A coin made of this metal. Money.

Medium, Coin

bronze: any of various alloys consisting essentially of copper and tin, the tin content not exceeding eleven percent. A coin made of bronze, experically one of the Roman Empire.

copper fulus: *

metal: any of a class of elementary substances, as gold, silver, copper, etc. All of which are crystalline when solid and many of which are characterized by opacity, ductility, conductivity, and a peculiar luster when freshly fractured. Metals have a variety of uses including the manufacture of coins.

negotiable bills, notes, etc.: *

paper: a substance made from rags, straw, wood, or other fibrous material, usually in thin sheets used to bear writing or printing.

CATEGORY: Costume
Material, Costume

agate: A variegated chalcedony showing curved, colored bands or other markings.

bark: The external covering of the woody stems, branches, and roots of plants as distinct and separable from the wood itself.

bean-pod: The somewhat elongatec, two-valved seed vessel of the bean.

birchbark: The white, papery bark of the birch tree.

bone: The hard, connective tissue forming the substance of the skeleton of most vertebrates.

buckskin: A strong, soft, yellowish or grayish leather, originally prepared from deerskins, now usually from sheepskins.

Journal of the Society of Architectural Historians

Thesaurus of architecture terms.

This thesaurus was developed with the help of an N.E.H. grant to facilitate the indexing of the Journal, and to provide online access to the index. The Journal produces a printed index annually. There is also a cumulative index of the first 20 years of its publication.

The thesaurus to date is obviously a rough working copy designed to be used by a staff very conversant with the data encountered for indexing. Finding aids like cross references are extremely sparse. The level of specificity is deeper than the Public Archives of Canada architecture thesaurus, but the terms chosen seem to be different than those in a standardized list like LCSH. The editorial staff has chosen terms in current usage among architectural historians. There are approximately 300 terms arranged in a hierarchy under types of architecture and other categories like decoration and ornament and architectural theory and meaning. There is no complete alphabetical arrangement of terms and no formal cross-referencing structure.

Relevance for the AAT

The usefulness of this list lies in its very existence. It, along with RIBA Architectural Periodicals Index list, the Avery Index list, and the Public Archives of Canada architecture thesaurus, must form the basis for the AAT architecture subset. These lists must be compared, checked against others such as LCSH and the RILA architectural terms extracted from its authority file, and incorporated into a complete and standardized thesaurus structure.

E. Public buildings

E.1 Government buildings (note: term "government architecture" is used when article is about gov't as client or builder; terms here refer to specific bldg. types)

E.1.1 International organization buildings

E.1.2 National government buildings

E.1.2.1 Courthouses, courtrooms, etc.

E.1.2.2 Customs houses

E.1.2.3 Embassies, consulates

E.1.2.4 Executive's residences

E.1.2.5 Government office buildings

E.1.2.6 Immigration stations

E.1.2.7 Legislative assembly buildings

E.1.2.8 Mints

E.1.3 Regional government buildings

E.1.3.1 Capitols (state, provincial)

E.1.3.2 Courthouses, courtrooms, etc.

E.1.3.3 Executive's residence

E.1.3.4 Government office buildings

E.1.4 Municipal government buildings

E.1.4.1 City halls, town halls

E.1.4.2 Courthouses, courtrooms, etc.

E.1.4.3 Executive's residences

E.1.4.4 Government office buildings

E.2 Service buildings

E.2.1 Almshouses, poorhouses, workhouses

E.2.2 Clinics, medical and dental offices

E.2.3 Colleges and universities

Public Archives of Canada, Picture Division Thesaurus of Iconographic Terms
Project Director: Georges DeLisle

The Public Archives of Canada is attempting to provide a national system for the description and subject analysis of works of art in Canadian collections. The Picture Division has prepared standards for the descriptive cataloging of works in its own collection; this will form the basis of discussion with other Canadian museums with the above goal in mind. The system is similar to that developed by the Detroit Institute of Arts (DARIS) and also allows for the retrieval of data in various combinations. The PAC system has also produced a series of thesauri of so-called iconographic terms. The thesauri are developed and produced by subject field. For the purposes of this initial analysis, the set relating to architecture and engineering was used.

The list for architecture and engineering is set up in true thesaurus fashion, with conformance to ANSI Z39 and ISO 2788 guidelines. There is an alphabetical list of terms with full thesaurus reference structures of "use", "UF", "BT", "NT" and "RT". In addition, there is a section preceding the alphabetic array which sets out ten broad categories such as domestic architecture and military architecture, under which the terms within those categories are displayed in alphabetical order (see samples). There are a total of ca. 200 terms in all. By comparison, RILA has twice this number developed for architecture in its authority file, as does the Journal of the Society of Architectural Historians in its thesaurus.

Although the list is well thought out, it forces a broader level of generality than might be desirable to the researcher. For example, one is not allowed to use the terms basilicas, cathedrals, chapels, meeting houses, oratories, and sanctuaries; all of these are subsumed under the term churches. For large databases, this would bring together too much material under one heading, much of which might be irrelevant to the individual researcher. The terminology used is derived from subject lists compiled by the staff of the Picture Division, terms found in Canadian heritage books, and search requests from visitors to the Picture Division.

Relevance for the AAT

The Public Archives plans image retrieval to accompany the stored textual information, which may be a direction the AAT should also take. It is not clear why a computerized hierarchical structure is not part of their thesaurus activities. It is important to keep in mind, especially for architecture, that the terms chosen relate to Canadian works or works in Canadian photograph collections. For these reasons this is probably the least comprehensive of the lists examined. Its usefulness consists in the model it presents of the ideal thesaurus structure, and the fact that it was developed to be comprehensive within its own collection restrictions. It therefore does not present the haphazard development evinced by most indexing projects which build terms from data encountered.

BREWERIES
  BT COMMERCIAL & INDUSTRIAL ARCHITECTURE
  RT DISTILLERIES

BRIDGES
  BT ENGINEERING FEATURES
  RT COVERED BRIDGES
     VIADUCTS

BRIDGES, COVERED
  USE COVERED BRIDGES

BUILDING FRAGMENTS
  USE ARCHITECTURAL DETAILS

BUILDINGS
  USE ARCHITECTURE & ENGINEERING

BURIAL MONUMENTS
  USE TOMBS & TOMBSTONES

BUSINESSES
  USE COMMERCIAL & INDUSTRIAL ARCHITECTURE

BUTTRESSES
  USE WALL DESIGNS & DETAILS

CABINS
  UF HUTS
     SHACKS
     SHANTIES
  BT DOMESTIC ARCHITECTURE

CAIRNS
  USE MONUMENTS & MEMORIALS

CALVARIES
  USE CROSSES (OUTSIDE)

CAMPS, MILITARY
  USE MILITARY CAMPS

CANALS
  BT ENGINEERING FEATURES

CARRIAGE HOUSES
  USE GARAGES

CASTLES
  USE MANSIONS

CATHEDRALS
  USE CHURCHES

CAUSEWAYS
  USE ROADS

CEILINGS
  UF BEAMS
  BT ARCHITECTURAL DETAILS

CELLARS
  USE FOUNDATIONS

CHAPELS
  USE CHURCHES

CHARITIES
  UF ASYLUMS
     BENEVOLENT INSTITUTIONS
     WELFARE INSTITUTIONS
  BT EDUCATION & WELFARE ARCHITECTURE
  RT ORPHANAGES

CHARNEL-HOUSES
  BT RELIGIOUS ARCHITECTURE

CHICKEN COOPS
  USE FARM STRUCTURES

CHIMNEY PIECES
  USE FIREPLACES

CHIMNEYS
  UF SMOKESTACKS
  BT ARCHITECTURAL DETAILS

CHURCH ARCHITECTURE
  USE RELIGIOUS ARCHITECTURE

CHURCHES
  UF BASILICAS
     CATHEDRALS
     CHAPELS
     MEETING HOUSES
     ORATORIES
     SANCTUARIES
  BT RELIGIOUS ARCHITECTURE
  RT MISSIONS

RILA (Repértoire international de la littérature de l'art. International Repertory of the Literature of Art)
V.1-, Semi-annual, Williamstown, Mass., 1975-
Editor: Michael Rinehart

RILA publishes abstracts, mainly collected from authors and editors and other sources such as summaries printed in journals, of current books, journal articles, Festschriften, congress reports, exhibition catalogs and dissertations in the field of post-classical European and post-Columbian American Art. Each issue currently cites approximately 4500 items, and includes author and subject indexes. A cumulative index to volumes 1-5 is in production.

The list of subjects is produced for in-house use by the editorial staff and in format resembles an alphabetical library subject authority file on cards, with traditional "see" and "see also" references. The subject terms have recently been computerized and an alphabetical list has been printed. These terms represent subjects encountered in the indexing of the approximately 40,000 abstracts published by RILA thus far and therefore, although large, is not comprehensive nor are terms developed within a conceptual framework for each field of art. Terms are based on LCSH, which is always consulted first and used whenever possible. Terms not found in LCSH or those considered too obsolete or inappropriate for use in RILA are developed with the aid of a wide range of art dictionaries and reference works. RILA index terms vary broadly from the most general subjects in the field of art (painting; drawing) to the most specific (armlets; triumphal arches).

Relevance for the AAT

This will probably be one of the more useful lists in the development of a comprehensive AAT because of its size, the variety of fields and subjects covered, and its level of specificity. This usefulness is enhanced by the fact that it continues to grow as new subjects are encountered in the literature. The terms chosen have been thoroughly researched and bear the advantage of currency. Disadvantages lie in the fact that it is constructed as need demands resulting in some inconsistencies within the syndetic structure.

computers

Comus

concentration camps
x detention camps; internment camps

conceptual art

concert programs
x programs, concert

Concordis

concrete
xx architectural materials

concrete art
x art concrete; Konkrete Kunst

concrete poetry
Sa words in art
xx poetry words in art

condiments
xx food

*conduits

conferences
x congresses; symposia

Confirmation
xx Sacraments

*congresses

connoisseurship
Sa expertise; xx expertise

conservation and restoration
Sa destruction of art; x Denkmalpflege; preservation of works of art; restoration of works of art

Yale Center for British Art, New Haven

Photograph Archive, Subject Authority File
Curator: Anne Marie Logan

This list serves to provide subject access to the 80,000 photos in the Archive, all of British paintings, drawings and sculpture of the 15th - 19th centuries. A computer program has been developed which provides for 19 fields of information, including subject.

The subject terms are drawn, not from LCSH, but from a British source, Elizabeth Glass's Subject Guide to the Watercolor Collections of the Victoria and Albert Museum. They are basically used to identify the contents of works of art, therefore this list is more relevant as a thesaurus of visual images rather than a thesaurus of art terms, although it does contain some terms under its "generic" section like landscape. According to the curator, there are 28 such generic categories, with 400 primary and 400 secondary terms subsumed under them. Researchers wishing to access the collection may be guided by the thesaurus which searches interactively through all three of its levels.

Relevance for the AAT

The importance of this list lies in the fact that it is computerized and accessible to the researcher, one of the only ones in the field of art with this capability at this time. The terms themselves are not especially useful since they are mostly describing the contents of pictures and are therefore iconographical in nature.

PARTIAL SUBJECT LIST 08/26/80 SUBTAB2 FOCEXEC

PARTIAL SUBJECT	PRIMARY SUBJECT
cocks	animals
collecting	art
collectors	trades
colonels	trades
comedy	symbols
commedia dell'arte	theater
commerce	symbols
	trades
commercial	architecture
	furnishings
	genre
	interiors
commerical	architecture
composers	trades
composition	studies
conceit	passions
conductors	trades
confirmation	ecclesiastical
connoisseurs	trades
conqueror	symbols
conscience	symbols
contemplation	symbols
cooks	trades
coral oysters	animals
costume	dress
	theater
cottages	architecture
councillor	trades
country houses	architecture
courage	passions
coursing	sports
court	government
courtesans & prostitutes	trades
cowherds	trades
crabs	animals
crafts	trades
cranes	animals
	tools & implements
cricket	sports
crime	genre
	symbols
critics	trades
crocodiles	animals
croquet	pastimes
	sports
crowned eagles	animals
cruelty	passions
crusades	religious
cuckoos	animals
cudgeling	sports
culinary	tools & implements
curling	sports

III. APPENDICES

APPENDIX A

List of Persons Consulted

The nearly 100 persons listed here (in no particular order) were seen personally by one of the Principal Investigators and questioned as to the relevance of their work to the AAT.

Archivists and Curators (see also Leslie, Fink, Betz, Lytle, Frietag, Rather, Burke)

1. Dennis McFadden, formerly of NYC Municipal Archives.

2. John Poppeliers, formerly director of HABS.

3. Isabel and Bates Lowry, Dunlap Society, Archives of American Art and Architecture.

4. Meredith Sykes, NYC Landmarks Preservation Committee, formerly with Canadian Building Inventory.

5. James Moore, Director, Audiovisual and Archives Division, National Archives.

6. Susan Ganlin, Director, AIA Archives Project, The Octagon House, Washington, D.C.

7. Catha Rambush, former Executive Secretary, CPAR.

8. Andre Chastel, Inventaire Général, Grand Palais, Porte D, Paris 75008 FRANCE.

9. Larry Parsegian, Director, Armenian Archive, Rensselaer Polytechnic Institute.

10. Andrew Eskind, Assistant Director, International Museum of Photography at Eastman House, Rochester.

11. Georges DeLisle, Picture Division, Public Archive of Canada.

Computer People (see also Krumrine, W. Matthews, Sykes)

1. Robert Chenhall, Director, Buffalo Science Museum; author of Nomenclature for Museum Cataloguing, 1978.

2. David Vance, Director, Museum Computer Network.

3. Helen Sittler, Massachusetts Institute of Technology.

4. William Y. Arms, Director, Kiewit Computer Center, Dartmouth.

5. Karel Yasko, Counselor for preservation, GSA, Washington, D.C.

6. Ray Masters, Associate Professor, Architecture, Rensselaer Polytechnic Institute.

Persons at Library of Congress

1. Mary Lou Miller, assistant in subject cataloging.

2. Elizabeth Betz, subject cataloger in prints and photographs.

3. Merrill Powell, assistant to Lucia Rather, chief of subject cataloging.

4. Eugene T. Forzio, principal cataloger.

5. Alan Fern, Head of Special Collections.

6. Pamela Andre, Automated Systems Office.

7. Henriette Avram, Network Development Office head.

8. Frank McGowan, Acquisitions and Overseas Operations.

9. Ford Peatross, curator of Architectural Prints and Photos.

10. John Broderick, assistant librarian for research services.

11. Anna Smislova, cataloger of art materials.

Persons at Library of Congress

1. Mary Lou Miller, Assistant to the principal subject cataloger.

2. Elizabeth Betz, subject cataloger in prints and photographs.

3. Merrill Powell, assistant chief of subject cataloging.

4. Eugene T. Frosio, Principal subject cataloger.

5. Alan Fern, director of Special Collections.

6. Pamela Andre, formerly in Automated Systems Office

7. Henriette Avram, Network Development Office Head.

8. Frank McGowan, Acquisitions and Overseas Operations.

9. Ford Peatross, curator of Architectural Prints and Photos.

10. John Broderick, Assistant Librarian for Research Services.

11. Anna Smislova, subject cataloger of art books.

Other Libraries

1. Wolfgang Frietag, Librarian of the Fogg Museum, Harvard University, President of ARLIS (1980).

2. Adolf Placzek, recently retired Avery Librarian; former President of SAH.

3. Warren Haas, Council on Library Resources.

4. Mary Jane Cuneo, Chairman for 1980 CISSIG, ARLIS, Librarian, Harvard Fogg Art Museum Library.

5. William Matthews, National Commission on Library and Information Services.

6. Helen Chillman, Yale University Slide Photo Collections.

7. Christine Sundt, Slide Curator, Art Department, University of Wisconsin/Madison.

8. Mary Schmidt, Librarian, Art Library, Princeton Univ., Princeton, New Jersey.

9. Judy Holliday, Art Library, Cornell University

10. Judy Bloomgarden, Art and Architecture Library, Yale University.

11. Charlotte Kroll Burk, Photo collection, Dumbarton Oaks.

12. James Andrews, Director of Libraries, Rensselaer Polytechnic Institute.

13. Arlene Zelda Richardson, Fine Arts Slide Library, University of New Mexico, Albuquerque.

Persons at National Archives

1. Frank G. Burke, National Historic Publications and Records Commission.

2. Charles Dollar, Head, Machine Records Division.

3. Ron Grimm, cartographic division.

Scholars

1. Oleg Grabar, Art Department, Harvard University

2. William Porter, former Dean of Architecture, Massachusetts Institute of Technology.

3. David Gebhard, Art Department, University of California/ Santa Barbara.

4. William Graham, archeologist, ICCROM.

5. James Polshek, Dean, Columbia University School of Architecture.

6. Henry Millon, formerly MIT professor in charge of the Center for Advanced Study in the Visual Arts, National Gallery.

7. Mary Lou Krumrine, Pennsylvania State University.

8. Christian Otto, former editor JSAH, Department of Architecture, Cornell University

9. Cynthia Field, former director, Museum of the Building Arts.

10. William Murtaugh, Columbia University, former president of Victorian Society in America and former keeper of the National Register.

11. Thomas Matthews, Art Department, Institute of Fine Arts, New York City.

12. Carol Krinsky, Art Department, New York University

Persons at the Smithsonian

1. Richard Howland, special assistant to the Secretary.

2. James Goode, Architectural historian, assistant to R. Howland.

3. Richard Lytle, archivist of the Smithsonian.

4. Philip Leslie, registrar of Smithsonian.

5. Paul Perrot, liaison with UNESCO thesaurus projects.

6. Eleanor Fink, curator, Visual Resources, NFCA.

7. Rhoda Rather, Librarian of Smithsonian Reference Center.

Miscellaneous

1. Judy Wertel, National Academy of Science.

2. Rose Weil, Executive Secretary, CAA.

3. Sidney Landau, Lexicographer, Medical Division, John Wiley & Sons.

4. Charles E. Peterson, Architect, preservationist; former SAH president; a founder of HABS.

5. Michael Cohn, Historic Resources Commission, AIA, Washington, D.C.

6. Michael Rinehart, RILA Director.

7. Anne Radice, Office of the Architect of the Capitol.

8. Judy Schulman, Detroit Institute of Arts, Director of DARIS.

9. Phyllis Lambert, Canadian Centre for Architecture, Montreal.

10. Lynne Neufeld, NFAIS Executive Secretary.

11. Del Trester, ERIC

12. Lois Granick, Editor, Psychological Abstracts.

APPENDIX B

Survey Instrument
Art and Architecture Thesaurus Project
Questions for Consultants

1. Name, title, and address.
2. Sponsor of the project.
3. Brief narrative description of the project.
4. Problem the project is addressing.
5. How does the project fit into the general field of art and architecture?
   And/or into the production of a data base? Or of other library finding aids?
6. How do you collect your data.
7. Do you now use a thesaurus or other controlled subject list, or source? How was it developed? What do you use instead (authority, file, other?)
8. What system do you use to index - key word, all proper nouns and subjects, KWIC, KWOC, other? Source? How was it developed? Comments?
9. Do you have work forms for data gathering and indexing? Please supply samples.
10. What formating standards do you use - MARC, UNISIST, other?
11. What problems do your thesaurus/indexing systems solve well?
12. Persons working on your project:
    Names, titles, qualifications/backgrounds.
13. Product of the project.
14. Scheduled completion date.
    If on-going, please explain
15. Is the result of the project to be computerized?
    If so, how?
    If not, explain.

APPENDIX C

Additional Term Lists Reviewed

1. American Institute of Architects. Filing system for architectural plates and articles
2. Canadian Thesaurus of Construction. Science and Technology
3. Krumrine, Mary Louise and Miller, Deborah. Prolegomena to a Computerized Iconographical Index
4. National Architectural Archives. List of Building Types for Canadian Architectural Drawings
5. National Museum of American Art. Subject Classification Guide
6. National Museum of American Art, Slide and Photograph Archive. Thesaurus
7. New York City Landmarks Preservation Commission. Urban Cultural Resources Survey
8. Public Archives of Canada, National Photography Collection. Descriptive and Subject Cataloging at the National Photography Collection
9. SELGEM Classification System
10. Smithsonian Art Index, works of art in non-art museums, bureaus and libraries
11. University of Detroit, School of Architecture Library. Thesaurus for Indexing Theses